Sanders *of* Oxford

ANTIQUARIAN PRINTS & MAPS

Mezzotints & Engravings after J.M.W.Turner

Though much has been written on the painting of J.M.W Turner, the contribution of the artist towards prints after his work is rarely discussed. This is perhaps because they were executed, for the most part, by other engravers. Inquisitively minded, and experimental in his approach, it was all but inevitable that Turner should engage himself in the printmaking process.

Turner's involvement with prints began at a young age. As a ten year old, Turner was employed in hand-colouring engravings for Henry Boswell's *Picturesque Views of the Antiquities of England and Wales*. Whilst at the Academy schools, it is known that he copied an etching ground recipe onto the verso of a study. A few years later, and at the age of eighteen, Turner's work was first reproduced. The commissioned piece was a scene of Rochester. Engraved by John Walker and John Storer, the topographical view was published in the *Copper-plate Magazine* in 1794. Turner enlisted to paint Rochester again in 1823 (See catalogue no. 11). On this occasion, William Bernard Cooke published the work whilst Thomas Lupton was the man who replicated the spires of the cathedral and the swell of the Medway. Similar compositionally to the 1794 work, these two views of the Kentish town illustrate the scope of Turner's prints. Whilst the earlier print is somewhat trite, Lupton's edition displays comparatively rich and luminous modulations. Nearly thirty years elapse between the publication of the prints, and during this period Turner's painterly style certainly matured. However, the growing instruction and supervision that Turner placed in his engravers is perhaps most accountable for this shift in quality. The marked inferiority of the renderings of Turner's work by the same engravers, after the death of the artist, bears witness to this notion.

In the first few decades of the nineteenth-century, Turner amassed a group of mezzotinters and line-engravers to whom he would repeatedly turn. The engravers, whilst able to display their distinct aesthetic personalities, were also attuned to the requirements of Turner. The artist's wants were at times exacting. He would frequently annotate proof impressions with a salvo of amendments, instructions, comments and diagrams. In fact, when working upon his *Liber Studiorum* (1806-1819), Turner is known to have etched preliminary designs into the plates himself. A touched proof of *More Park, near Watford, on the River Colne* (Catalogue no. 3) at Yale University pays testament to Turner's role as director. A keen overseer and master of technical details, Turner included a barrage of plaudits and revisions in a message to his namesake Charles. Be it for the gift book or the sketching tour, the artist learned how to select colours and tones in paint to provide the basis for transcription into black and white.

The accomplished result of Turner's prints was largely due to the artist's management of the proof stage. Thus, it was not only his painterly skill and fame that created demand amongst publishers for his contributions, but also his ability to inspire and instruct engravers. This can be seen in his collaboration with Cooke for *The Rivers of England*, whereby Turner not only provided sixteen watercolours, but was paid an additional fee of two guineas for touching the proofs of the plates after Thomas Girtin.

Turner's work provided a nomadic span of English, and after the war, European topography. The notion of departure, however, could also be seen in his fiscal deaings. The artist adopted a new system whereby he retained copyright as well as the original drawings, thus loaning watercolurs to publishers and recalling them after the engraving process. This act ensured that the publishers were prevented from selling the preliminary works at inflated prices or compromising the original prints with cheap reproductions. It is also interesting to note that none if his late paintings were engraved in his lifetime, although many people saw them at the Academy. It is as if he kept two artistic personae, 'the illustrator' and 'the experimenter'.

This catalogue brings together an important selection of prints after Turner. From Oxford to Okehampton, it is a brief survey which includes the work of numerous engravers and publishers. A neglected area of his opus, this release acts as a testament to an artist seldom credited for the outstanding achievements of British engraving between the decades of 1820 and 1860.

George Richards

W.B. Cooke published a series of mezzotints by various printmakers under the title The Rivers of England between 1823-1826. The title of the series was changed to "River Scenery" in 1827, although this title appears on some prints published in 1824-1825 (also in 1826). Twenty one plates were published altogether. J.M.W Turner and Thomas Girtin were the draughstmen for this work. Their drawings were engraved by Charles Turner and Thomas Lupton amongst others whilst Barbara Hofland wrote accompanying descriptions. The series appears to have been planned by Cooke in the early 1820s as a sequel in mezzotint to Picturesque Views on the Southern Coast of England, a catalogue still in the course of publication at this point.

1. [Okehampton Castle on the River Okement]
Mezzotint
Charles Turner after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 227 x 158 mm, Plate 253 x 192 mm, Sheet 562 x 395 mm
unmounted
Rawlinson 758. Engraver's proof before all letters.

A woodcutter stands on a riverbank amongst the hewed remnants of his work. A woman and child sit opposite him; his horse appears to be tehthered to a tree a small distance away. The River Okement rushes by, a farcry from Turner's depiction of the placid waters of the Medway or the Colne. Far above the torrent, the remains of Okehampton Castle stand upon a wooded spur.

Charles Turner (1774-1857) was was an English mezzotint engraver and draughtsmam fromWoodstock, Oxfordshire. He mainly engraved portraits but also engraved landscapes and genre prints. Turner moved to London at the age of fifteen. He enrolled in The Royal Academy and, like many other engravers of the time, initially relied upon the patronage of wealthy and influential people. Turner had the considerable backing of the Marlborough family, for his grandmother had been the companion of the Duchess. This relation led to important commissions. Turner would, for instance, engrave the Marlborough family portrait after the painting by Sir Joshua Reynolds. He was subsequently employed by the influential publisher John Boydell. Diversely gifted, Turner was as adept in the medium of mezzotint as he was in stipple and aquatint. This leant great scope to the subjects he could depict. Whether it was the engraving of Van Dyck or Rembrandt, or the topography of his namesake, Turner excelled.

Condition: Light foxing to sheet, none of which affecting the image. Laid on India paper with full margins.
[27581]
£250

2. Shields, on the River Tyne
Mezzotint
Charles Turner after J.M.W Turner
Published June 2nd, 1823 by W.B.Cooke, 9 Soho Square
Image 218 x 152 mm, Plate 252 x190 mm, Sheet 557 x 389 mm
unmounted
Rawlinson 753. Engraver's proof, completed lettering.

Detail. *Shields, on the River Tyne*

The mysterious effects of moonlight are here brilliantly conveyed through the medium of mezzotint. The full moon falls upon morred ships

and a lighthouse, lending a sense of drama to what is an industrial scene. Keelmen can be seen heaving coals from the barges. The dark forms of the waiting colliers and coal hulks rise behind them, soon to export the rock to London and the South.

Condition: Foxing to sheet, plate mark, and image. Spots can be seen amongst the clouds, in the area of the lighthouse and in the water, to the right of the moons reflection. Laid on India paper with full margins.
[27585]
£225

3. [More Park, near Watford, on the River Colne]
Mezzotint
Charles Turner after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 222 x 156 mm, Plate 253 x 191 mm, Sheet 550 x 389 mm
unmounted
Rawlinson 754. Engraver's proof before all letters.

More Park, as well as the environs of Rickmansworth were of great familiarity to J.M.W Turner. He had drawn the meadows in pencil in his 1805 River Sketchbook, though it is an austere draft in comparison to the later mezzotint. Two ladies fish on the left whilst a shawled man sits upon a great wooden lock. The River Colne runs across the landscape as great shafts of light emanate from the sky. The rays are in strong contrast to the dark touches of clothing, log and forest.

Condition: Light foxing to the sheet as well as the upper parts of the image. Conspicuous stain to the bottom right-hand corner of the plate and print. Laid on India paper with full margins.
[27574]
£175

4. [Totnes, on the River Dart]
Mezzotint
Charles Turner after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 227 x 152 mm, Plate 253 x 190 mm, Sheet 560 x 391 mm
unmounted
Rawlinson 767. Engraver's proof before all letters.

This Devonshire scene is skillfully reproduced by Charles Turner. The river is calm as birds amble upon an island and a man adjusts the rigging of his mast. In the distance, the thirteenth-century castle of Totnes sits upon a promonotry. The motte, which gives way to the valley below in a smooth undulation appears to be mimicked in the swirling of the clouds.

Condition: Light foxing to sheet, as well as image. Light spots located above the church, and to the top left-hand corner of the mezzotint. Laid on India with full margins. [27571]
£225

5. [Arundel Castle, on the River Arun]
Mezzotint
G.H. Phillips after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square

Image 218 x 154 mm, Plate 253 x 195 mm, Sheet 559 x 391 mm
unmounted
Rawlinson 764. Engraver's proof before all letters.

Sunlight is shown breaking through cloud after rain, casting a sparkling freshness across the landscape as the River Arun snakes its way through the South Downs of West Sussex. The mediaeval ramparts of Arundel Castle emerge from within a wooded landscape, the sharp lines of which act as a unifying focal point. A herd of deer occupy the foreground; they are vast in comparison to the liliputian figures on the pathway to the left, or the windmill in the distance. The composition, as well as the execution of this plate are quite spectacular. This prompted William Rawlinson to write that he knew 'no finer piece of Mezzotint landscape engraving than this.'

George Henry Phillips (1800-1852) was an English painter, miniaturist, and mezzotint engraver. Talented in his field, Phillips reproduced a multiplicity of subjects including portraiture, genre scenes and landscape. He came to prominence in London between the years of 1819 and 1825, during which time he collaborated with J.M.W Turner for The Rivers of England. Phillips would forge other notable alliances throughout his career; Thomas Lawrence and John Martin to name but a few. The union with Martin is especially significant for it produced amazing works of mezzotint such as The Paphian Bower.

Condition: Very light foxing to sheet, none of which affecting the image. Laid on India paper and containing full margins.
[27586]
£250

6. [Mouth of the River Humber]
Mezzotint
G.H. Phillips after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 224 x 154 mm, Plate 252 x 195 mm, Sheet 560 x 391 mm
unmounted
Rawlinson 763. Engraver's proof before all letters.

The Humber, an estuary formed by the confluence of the tidal River Ouse and the River Trent, is here portrayed in dramatic fashion. Fishing boats and sailing vessels are tossed about towards the right. Their sails, caught in the wind, lurch towards the crests of breaking waves. The solace of the harbour wall on the horizon is offset by the arching and ominous storm clouds rolling from the left.

Condition: Very light foxing to sheet. One spot appears on the image, halfway up and on the right hand side of the print. Laid on India paper with full margins. [27587]
£225

7. [Kirkstall Abbey on the River Aire]
Mezzotint
John Charles Bromley after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 223 x 162 mm, Plate 253 x 192 mm, Sheet 558 x 387 mm
unmounted
Rawlinson 761. Engraver's proof before all letters.

In Turner's portrayal of Kirkstall Abbey, the sublime structure is once again foregrounded by scenes of a bucolic nature. In this case, a young woman, atop of a wall attempts to herd cattle as they wade across the floodplane of the river Aire. Behind sprawling trees, a weir regulates the flow of a waterfall. On the opposite bank, Kirkstall Abbey, one of the most preserved Cistercian monasteries in the country, proudly rises.

Detail. ***Kirkstall Abbey on the River Aire***

John Charles Bromley (1795-1839) was an English mezzotinter who was born in Chelsea. Son of the prominent engraver William Bromley, engraving was very much a familial affair for John. He soon won a reputation of his own which led to collaborations with Turner and Girtin, as well as a self-published mezzotint of Haydon's The Reform Banquet in 1837.

Condition: Light foxing to sheet, none of which affecting the image. Laid on India paper with full margins.
[27579]
£225

8. [Dartmouth on the River Dart]
Mezzotint
Samuel William Reynolds after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 220 x 154 mm, Plate 253 x 189 mm, Sheet 558 x 389 mm
unmounted
Rawlinson 759. Engraver's proof before all letters.

In Turner's view of Dartmouth, a sense of dynamism blends with the ordinary. To the left of the composition, the sun is partially eclipsed by a hill and the resulting rays stream across the skyline. The view also provides a jarring descent into the shipyards as the figures frantically set to work upon the skeletal vessels. Mundanity features as well. Whilst our eyes follow the steep topographical plunge into the Dart, a man leads a lazy procession of donkeys and panniers towards the harbour. To the right, a milkman leisurely goes about his daily rounds.

Samuel William Reynolds (1773-1835) was a painter, mezzotinter and later in his life, a landscape gardener. Reynolds studied at the Royal Academy where he was taught engraving by John Raphael Smith. His first engraved portrait, a study of George III when still Prince of Wales, is dated 1794. Reynolds' talent was regally acknowledged and he was appointed engraver to the King in 1820. Years before The Rivers of England, Reynolds and Turner had worked with one another on the Liber Studiorum (1806-1819.) Thomas Lupton, who also engraved works after Turner, was for a short while under Reynolds' tutelage. He is also known to have trained Samuel Cousins and David Lucas.

Condition: Light foxing to sheet, none of which affecting the image. Laid on India paper with full margins.
[27575]
£225

9. [Dartmouth Castle on the River Dart]
Mezzotint
Thomas Lupton after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 225 x 158 mm, Plate 252 x 197 mm, Sheet 560 x 392 mm
unmounted
Rawlinson 757. Engraver's proof before all letters.

Dartmouth Castle belongs to a pair of forts guarding the mouth of the Dart estuary in Turner's view. The coastal artillery of Kingswear can be seen in the distance but it is the great fortalice of Dartmouth Castle upon a rocky outcrop which

commands the viewers eye. The cannon, poking forth from the tenements, provides a visual foil to a comic scene in the foreground. The standing man gesticulates, possibly in order to signal or greet an unpictured group. The other members all look in this direction, oblivious to the dog which creeps towards their picnic basket.

Condition: Light foxing to sheet, some of which affecting the image. Small spot on a tower of the castle, a few more in the cloud formation at the top of the image. Laid on India paper with full margins.
[27584]
£200

10. Newcastle on Tyne
Mezzotint
Thomas Lupton after J.M.W Turner
Published June 2nd, 1823 by W.B.Cooke, 9 Soho Square
Image 222 x 156 mm, Plate 253 x188 mm, Sheet 559 x 390 mm
unmounted
Rawlinson 753. Engraver's proof, completed lettering.

Newcastle on Tyne constituted the the sceond plate in Cooke's series. Flanked by banks, Turner's Tyne weaves its way through the centre of the comoposition. Boats float on the river and figures recline on the grassy plain. The scene is an industrial one. Whilst men operate a pulley sytem in the foreground, distant chimneys rise from the conurbation, their smoke blending with the clouds to dramatic effect.

Condition: Very light foxing to sheet and plate mark, none of which affecting the image. Laid on India paper with full margins.
[27564]
£225

11. [Rochester, on the River Medway]
Mezzotint
Thomas Lupton after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 218 x 153 mm, Plate 252 x 194 mm, Sheet 560 x 391 mm
unmounted
Rawlinson 755. Engraver's proof before all letters.

In this scene, Turner represents various sailing and fishing boats upon the medway. Astern to them, a hulk features, possibly employed as a storehouse. Further back still, Rochester castle and cathedral weigh imperiously on the skyline.

Condition: Very light foxing to sheet, none of which affecting the image. Laid on India paper with full margins.
[27566]
£225

12. [Stangate Creek on the River Medway]
Mezzotint
Thomas Lupton after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 221 x 162 mm, Plate 251 x 190 mm, Sheet 560 x 391 mm
unmounted
Rawlinson 766. Engraver's proof before all letters.

Unlike Turner's view of Rochester on the River Medway in which the edifices of the former city are as focal as the ships, Stangate Creek is a far more maritimal scene. A rowing boat navigates between buoys and barrels as seagulls flutter overhead. It is a print in which Turner's masterful use of light can be seen; be it in the subtle reflection of the oarsmen, or the great luminous sword left upon the water by the sun.

Condition: Foxing to sheet, plate and image. Most badly affected above the sails of the ships and to the top right-hand corner of the mezzotint. Laid on India paper with full margins.
[27569]
£225

13. [Kirkstall Lock, on the River Aire]
Mezzotint
William Say after J.M.W Turner
Published c.1823 by W.B.Cooke, 9 Soho Square
Image 229 x 154 mm, Plate 254 x 197 mm, Sheet 566 x 388 mm
unmounted
Rawlinson 765. Engraver's proof before all letters.

Men and woman work amongst blocks of stone on the banks of a canal; their labour will eventually result in Kirkstall brewery. Barges lay dormant and the gap of the viaduct becomes an ellipse in the reflection of the water. Skirted by slopes on either side of it, as well as the sunlit remains of Kirkstall Abbey, the River Aire curves away into the distance.

William Say (1768-1834) was an English engraver who worked solely in mezzotint. Born in Lakenham, near Norwich, he departed for the capital at the age of twenty. Under the guidance of James Ward, Say became an able and extremely industrious engraver. He was one of the engravers employed by Turner for the Liber Studiorum; a project in which Say executed eleven of the published plates. In addition to Kirkstall Lock, on the River Aire, Say also engraved a view of Brougham Castle for the The Rivers of England. These, coupled with a fine view of Lincoln Cathedral after Mackenzie, constitute his chief topographical work in a prolific career dedicated to Old Master reproductions.

Condition: Foxing to sheet; very light foxing to the plate and image. A few spots located in the upper right-hand corner of the print. Laid on India paper with full margins.
[27589]
£225

Acting in the capacity of both publisher and engraver, *The Ports of England* (1826-8) was conceived by Thomas Lupton and intended to stand as a companion piece to William Bernanrd Cooke's *The Rivers of England*. J.M.W Turner was the commissioned artist, though of the twenty-four port subjects specified in the brief, only twelve were completed. John Ruskin, the great Victorian critic, closely collaborated with Lupton on the project and provided a profile of each harbour featured within the volume. The faltering series was revived and reissued in 1856 by Ernest Gambart under the title *The Harbours of England*. Subsequent reprints followed in 1859 and 1872 but these were of an inferior quality. In 1877, Smith, Elder & Co. published what Rawlinson described as 'carefully reworked' and 'superior' versions of the original plates.

Thomas Lupton (1791-1873) was an English mezzotinter who produced many works by Turner as well as a host of other notable British painters of the nineteenth-century. A talented engraver, Lupton also played a significant role in the technical advancement of the mezzotint. In the hope of finding a more durable replacement for copper plate, Lupton conducted lengthy experiments on Chinese tutenag, nickel, and steel. The latter proved the most perspicacious. So much so that after 1,500 impressions, a single soft steel plate could still produce remarkable prints. Lupton's endeavour was recognised by the Royal Society of Arts and he was awarded the Isis medal in 1822.

14. Catwater, Entrance to Plymouth Sound.
Mezzotint
Thomas Lupton after J.M.W Turner
London, Smith, Elder & Co. 15 Waterloo Place, c.1877
Image 235 x 161 mm, Plate 254 x 197 mm, Sheet 366 x 265 mm
unmounted
Rawlinson 789. First issue.

For Turner's depiction of Catwater, the artist invests as much interest in painting the natural elements as he does in the detail of his subjects. The peculiar effects of the troposphere are brilliantly captured. Tissue-like vapours merge with cumuli. The clouds, interspersed with the impression of changing lights, make for a captivating scene. Waves dash against the face of the cliff and debris appears to float on the surface of the sound. These motifs were perhaps employed by Turner as narratological devices for the stretch of water was renowned for wrecking ships.

Condition: Clean impression. Light time-toning to the borders of the sheet.
[27600]
£100

15. Dover
Mezzotint
Thomas Lupton after J.M.W Turner
London, Smith, Elder & Co. 15 Waterloo Place, c.1877.
Image 240 x 160 mm, Plate 262 x 202 mm, Sheet 365 x 266 mm
unmounted
Rawlinson 781. First issue.

In Turner's view of the Kentish port, the composition is governed by Dover Castle. In order to lend the scene more drama, Turner somewhat embellished the precipice on which the stronghold resides. It is an exaggeration which is heightened through Lupton's engraving, for the stormy sky accentuates the chalky hue of the cliffs. A lobster-fishing boat and a new paddle-steamer invoke the activities of the port; be they traditional or modern.

Condition: Clean impression. Light time-toning to the borders of the sheet.
[27592]
£120

16. [Plymouth]
Mezzotint
Thomas Lupton after J.M.W Turner
London, Smith, Elder & Co. 15 Waterloo Place, c.1856
Image 240 x 163 mm, Plate 269 x 195 mm, Sheet 366 x 266 mm
unmounted
Rawlinson 788. Engraver's proof before all letters.

Detail. *Plymouth*

A great rainbow arcs from the top-right hand corner and settles amongst boats and buildings. The spectrum of light is as tangible as the brickwork of the cathedral church of Saint Mary and Saint Boniface in the distance. Dynamism is proffered on the earth as well as in the sky as the shoreline teems with activity. As one ship is being assembled, another is launched from the beach to join the myriad of vessels drifting on the water. A man sits amongst some rocks; a woman stands, her back turned to him. Behind them the terrain swells, eventually curving away into the cityscape of Plymouth.

Condition: Clean impression. Light time-toning to the borders of the sheet.
[27607]
£140

17. Portsmouth
Mezzotint
Thomas Lupton after J.M.W Turner
London, Smith, Elder & Co. 15 Waterloo Place, c.1877
Image 238 x 162 mm, Plate 267 x 200 mm, Sheet 365 x 265 mm
unmounted
Rawlinson 784. First issue.

As in the other views of the volume, the important naval base of Portsmouth is observed from the sea. Pictorial emphasis is shared between the prospect of the city and the marine elements in the dockyards. In this work, a man-of-war represents the maritimal component. Lumbering forth from the naval dock, the giant warship is saluted by a waving sailor.

Condition: Clean impression. Light time-toning to the borders of the sheet.
[27597]
£120

18. Ramsgate
Mezzotint
Thomas Lupton after J.M.W Turner
London, Smith, Elder & Co. 15 Waterloo Place, c.1877
Image 235 x 165 mm, Plate 270 x 202 mm, Sheet 366 x 265 mm
unmounted
Rawlinson 782. First issue.

The harbour of Ramsgate in Turner's view is a scene of some spectacle. A great storm cleaves the sky; bisecting it into broad planes of dark and light. To the left, a lighthouse is shrouded in darkness. To the right, illuminated figures upon the harbour wall gesticulate wildly as they struggle to control windswept sails and rigging. The consequence of the storm is represented in the violent waters as a wave crashes in crescendo against the bow of a vessel.

Condition: Clean impression. Time-toning to the borders of the sheet. Singular foxing mark at the bottom.
[27599]
£120

19. Scarborough
Mezzotint
Thomas Lupton after J.M.W Turner
London, Smith, Elder & Co. 15 Waterloo Place, c.1877
Image 223 x 160 mm, Plate 251 x 196 mm, Sheet 366 x 265 mm
unmounted
Rawlinson 779. First issue.

Turner's topographical view of Scarborough presents a scope from the steep to the very shallow. In the distance, the Royal fortress presides over the town on a precipitous crag, whilst in the foreground, the ankle-deep waters of the harbour provide both food and folly. The low tide which entices shrimpers and their nets is also littered with beached boats.

Condition: Clean impression. Light time-toning and foxing to the borders of the sheet.
[27595]
£110

20. Sheerness, as seen from the Nore.
Mezzotint
Thomas Lupton after J.M.W Turner
London, Smith, Elder & Co. 15 Waterloo Place, c.1877
Image 240 x 163 mm, Plate 269 x 195 mm, Sheet 366 x 266 mm
unmounted
Rawlinson 783. First issue.

Much like Turner's view of Ramsgate, areas of light and shadow are demarcated. Whereas the sails of the boats are as white as the breaking crests of the Medway, the warship in the distance is masked by the cloud, almost to the point of silhouette.

Condition: Clean impression. Light time-toning to the borders of the sheet.
[27606]
£100

21. Whitby
Mezzotint
Thomas Lupton after J.M.W Turner
London, Smith, Elder & Co. 15 Waterloo Place, c.1877
Image 218 x 155 mm, Plate 251 x 192 mm, Sheet 365 x 265 mm
unmounted
Rawlinson 780. First issue.

Inscription reads: 'From the Drawing in the possession of B.G Windus, Esq.'

A turbulent seascape is the dominant image in Turner's Whitby. Pummeled by the elements, a large ship tilts in the middle ground. Trawlermen struggle in the surf. As one man hauls the net aboard, a fish leaps into the arms of another. Behind the maritimal drama, the Benedictine abbey appears on the near-trapezoidal shape of the cliff to the left.

Condition: Clean impression. Light time-toning to the borders of the sheet.
[27596]
£110

22. Sun-Rise. Whiting Fishing at Margate.
Mezzotint
Thomas Lupton after J.M.W Turner
Published June 1st, 1825, by W.B Cooke, 9 Soho Square.
Image 313 x 210 mm, Plate 352 x 265 mm, Sheet 530 x 366 mm
unmounted
Rawlinson 772. First published state.

Preceded by a scene of The Eddystone Light House in 1824, Thomas Lupton's mezzotint of Margate was both the second, and the concluding work in a projected series of prints after designs by Turner entitled Marine Views. The publisher, W.B. Cooke, intended for the works to be issued individually and at intervals. Turner contributed seven fine watercolours of the British coast. However, owing to a collapse in the relationship between artist and publisher, the series, much like the ship at the base of the Eddystone, would founder.

Before the development of Britain's rail network, Margate was the most convenient seaside resort from London. Accessible by steam packet, Turner often used it as a base from which to explore the Kentish coast. In this particular exploration, Turner's depiction of twilight is masterful. Clouds dissolve around the rising sun and the sky is awash with its glow. It is mirrored on the surface of the water in a lustrous stripe. In the fishing boat on the left, rays highlight whiting in a wicker basket. To the right, the effects of sunlight are affected by the act of fishing itself. As a man extends his net into the water the reflected sheen of the trawlermen is contorted. Framed by the masts of the ships and vague in the morning haze, Kingsgate Castle and the townscape of Margate stretch into the distance.

Condition: Trimmed to platemark and tiped to album page. Singular dot of foxing to the top left-hand corner of the sheet. [27616]
£200

23. The Edystone Light House (Eddystone)
Mezzotint
Thomas Lupton after J.M.W Turner
Published March 1st, 1824, by W.B Cooke, 9 Soho Square.
Image 312 x 210 mm, Plate 349 x 252 mm
unmounted
Rawlinson 771. First published state.

The strengths of the artist and engraver can be witnessed in The Eddystone Light House. Sea spray is stunningly conveyed as it curls on the ends of waves before dissipating into the atmosphere. Storm and sea almost blend around the focal point of the lighthouse. Surpassing the crescent moon on the left, the lamp of the tower provides the strongest source of light in this nocturnal scene. The building illuminates reams of water as they crash against the base of its structure, it also sheds light upon the remains of a vessel. Fractures of wood pierce the water line revealing their splintered ends. Cordage flails wildly as the mast is submerged by the torrent. Seagulls flirt above the wreckage.

Condition: Trimmed to platemark. Time toning to the sheet. Paper is fragile and plate contains several small tears; one of which goes through the publication line but does not obscure the letters. [27639]
£150

24. New Wier on the Wye
Mezzotint
F.C. Lewis after J.M.W Turner

London, Pub.d July 1 by Hurst, Robinson & Co. 6 Pall Mall. c.1825
Image 197 x 138 mm, Plate 201 x 151 mm, Sheet 386 x 260 mm
unmounted
Rawlinson 776. First published state.

Inscription reads: 'Engraved from the original Picture in the possession of Mr. J Chalon, by F.C Lewis, 5 G. Newport Street' and 'Proof.'

Derived from Dutch seventeenth-century painters such as Aert van der Neer, the effect of moonlight was a fashionable pictorial convention. In addition to Wright of Derby, Abraham Pether and de Loutherbourg, Turner was an artist largely responsible for fuelling the nineteenth-century vogue for nocturnal subjects. In Turner's New Wier on the Wye, the great lunar sphere illuminates swirling clouds as well as ripples in the water below. The moon is arranged between mountains on either side. At the foot of the left hand ridge, houses reside. In the nightfall, they are but a shadowy contour. Smoke billows from their chimneys and tiny lights flicker. A sailing boat furtively drifts in the foreground in what is a scene of beautiful placidity.

Detail. ***New Wier on the Wye***

Frederick Christian Lewis (1779-1856) was an eminent British painter and engraver. Taught by J.C Stadler whilst at the Royal Academy, F.C. Lewis gained fame shortly after he finished school in1802 for a series of aquatints after Thomas Girtin's Picturesque Views in Paris and its Environs. One of the principal engravers for William Ottley's famous volumes on Renaissance art, The Italian School of Design, Lewis also produced prints after the designs of Landseer and Flaxman. He worked with Turner on the Liber Studiorum, as well as on individually published mezzotints.

Condition: Impression on India laid paper. Light toning to the sheet.
[27614]
£150

25. New Wier on the Wye
Mezzotint
F.C. Lewis after J.M.W Turner
London, Pub.d July 1 by Hurst, Robinson & Co. 6 Pall Mall. c.1825
Image 198 x 138 mm, Plate 201 x 151 mm, Sheet 495 x 329 mm
unmounted
Rawlinson 776. First published state.

Inscription reads: 'Engraved from the original Picture in the possession of Mr. J Chalon, by F.C Lewis, 5 G. Newport Street' and 'Proof.'

Condition: Trimmed to platemark and tipped to album page. Yellowing to the sheet. Creases to the skyline and small scratch appears in the left hand mountains. [27615]
£130

26. [A Lonely Dell, Wharfedale]
Mezzotint
Frank Short after J.M.W Turner
c.1900

Image 256 x 365 mm, Plate 281 x 389 mm, Sheet 309 x 408 mm
unmounted
Engraver's proof before all letters. Impression on laid paper.

Signed to lower right side of plate mark by 'Frank Short'. Inscription reads: 'To Mrs. John Edward Taylor'

Surrounded by large rocks, and at the foot of steep banks, the focus of this image is on a pool. Behind the boulders and the shallows, a cave occupies the central plane of the composition. In the secluded dell of Turner's view, the artist does not employ human staffage. Instead, a heron emerges from the hollow between the banks and flies towards the water. In conformity with the original watercolour, Short's mezzotint is indiscriminate and impressionistic. He contorts the technique of the medium in order to produce a hazy impression suited to the representation of Turner's briars and lagoons.

Sir Frank Short (1857-1945) was an English printmaker from Stourbridge, Worcestershire. He was instrumental in the revival of mezzotint and aquatint practise and was elected as the head for the department of engraving at the Royal College of Art in 1933. An ardent student of the works of J.M.W Turner; Short's reproductions of the Liber Studiorum delineate his exacting skill as well as a sympathetic study of the originals. Upon completion of Turner's most famous series, Short turned to his more esoteric material and published subjects of which the artist and his assitants had left incomplete years before. Several fine plates resulted from this study. In addition to his plaudits as a Royal Academician, Short twice won the gold medal for engraving at the Paris International Exhibition and was later knighted.

[27611]
£200

27. Kingston Bank
Mezzotint
Frank Short after J.M.W Turner
1896
Image 263 x 198 mm, Plate 275 x 211mm, Sheet 434 x 307 mm
unmounted
First published state.

Signed to lower right side of plate mark by 'Frank Short.'

Turner's view of Kingston Bank formed an unpublished part of of the Liber Studiorium, or the Book of Studies. A personal manifesto, the series constituted Turner's ambitions for landscape art. Intended to be widely disseminated, the prints were begun in 1807 and were published in fourteen groups of five. By 1819 however, the project was faltering, unable to live up to the grand expectations Turner had envisaged. Though the artist fell short, the project was later resurrected by Frank Short and previously arcane views began to surface.

Turner's relatively sparse composition depicts a broad reach of river at harvest-time. Men process the crop on top of a cart whilst the shape of horses appear over the cornfields on the left. A man stoops to wash his face in the water, perhaps to convey the stifling heat of a summers morning. The clouds feel muggy and oppressive whilst light falls in linear beams upon the drowsy workers. A barge floats on the right, a horse-drawn cart ambles beyond it, and buildings appear on the horizon.

Condition: Time-toned paper. Large area of foxing to left hand side of sheet, one spot of which affects the image just above the cornfields.
[27642]
£175

28. [The Mouth of the Thames]
Mezzotint
Frank Short after J.M.W Turner
Published by F.Goulding, c.1891
Image 301 x 427 mm, Plate 318 x 439 mm, Sheet 390 x 480 mm
unmounted
Engraver's proof before all letters.

Signed to lower right side of plate mark by 'Frank Short' as well as 'F.Goulding', the name of the publisher.

The Thames was a subject that Turner revisited throughout his career. A constant but ever-changing theme, the great river was for the artist an epitome of Britain's beauty, wealth, industry and sea-power. Turner's view of the estuary is vastly different from his painting of the river as it flows through Twickenham, or runs under Waterloo Bridge, wreathed in dirt from the stacks of the new paddle-steamers. Pastoral and vividly naturalistic, the breezy estuary buffets several boats. The sky displays not the smog of the conurbation, but the dark clouds of nature. Unlike Cooke's The Rivers of England, it is important to note that Frank Short's mezzotint did not feature as part of a series, but was an independent plate.

[27610]
£275

29. [Dunwich]
Etching
J.C. Allen after J.M.W Turner
c.1827
Image 172 x 253 mm, Plate 224 x 318 mm, Sheet 298 x 433 mm
unmounted
Proof before title.

Inscription reads: 'Drawn by J.M.W Turner Esq,' and 'Etched by J.C.Allen.'

James Charles Allen's etching of Dunwich was intended for a series titled the Picturesque Views on the East Coast of England; the folio, however, would never reach its fruition. It was planned as a sequel to W.B. Cooke's Southern Coast series, which was reaching its conclusion in 1826. Composed of eight plates, they were each to be engraved by J.C. Allen, Cooke's apprentice, who had already worked with Turner on the Provincial Antiquities of Scotland. The original designs for the engravings were executed in bodycolour on blue paper, a style Turner would later adopt for The Rivers of France.

Along with views of Lowestoffe Lighthouse and Orfordness, Allen's print of Dunwich was one of only three works to be taken as far as open etching. It is, however, the most dynamic and melancholic of the series. A group of men attempt to launch a boat in stormy conditions whilst a crowds gather on the beach. This, coupled with what looks to be fragments of wreckage in the water, allude to the possibility of a doomed rescue operation. This narrative is compounded by the setting itself. The remains which appear in Turner's view would themselves be destroyed by coastal erosion. Chapels, priories and preceptories, all lost to the sea.

James Charles Allen (c.1790-1833) was an engraver who worked in copper and steel; he also excelled in etching and was often engaged in book illustration. Allen was a pupil of William Bernard Cooke. After the termination of his apprenticeship, Allen remained in Cooke's studio and collaborated with him for engraving projects concerning Major-General Cockburn, Peter De Wint and Phillip James De Loutherbourg. The Picturesque Views on the East Coast of England was to be Allen's magnum opus, unfortunately, given the growing enmity between Turner and Cooke, the project was doomed from the outset.

Condition: Impression on India laid paper. Foxing to sheet and plate, none of which affecting the image. [27613]
£150

From 1825 until 1839, Turner worked on a commissioned set of topographical prints titled Picturesque Views in England and Wales published by Charles Heath. The scope of the project was far grander than the collaborations between Turner and Cooke. Intended to consist of one hundred and twenty prints, the folio only consisted of ninety-six engravings. Heath was adversely affected by financial problems and the fact that the market was glutted by Turner's work for other projects. When the publisher declared bankruptcy, Turner bought the complete group of plates in order to prevent the dissemination of pirate editions of his work.

30. Richmond Terrace, Surrey.
Steel engraving on india laid paper
J.T. Willmore after J. M. W. Turner
1838
Image 243 x 165 mm, Plate 241 x 315 mm
mounted
Proof before title.

Willmore's Richmond Terrace was thought to be one of the last engravings of the series before it was brought to a premature end by the insolvency of the publisher Charles Heath. The panoramic view of the Thames from Richmond Hill was a recurrent theme for Turner. As in other renditions of this prospect, the foreground is enlivened by human staffage. Top hats and bonnets crown the heads of fashionably dressed figures. To the left, and somewhat cloven by the composition, a footman stands on a carriage. Children play with a hoop as a dog chases after a kite. Flowers garnish a wheelbarrow. Beyond the crowd, the gradations of aerial perspective show the Thames snaking its way through the meadowlands of Twickenham.

James Tibbetts Willmore (1800-1863) was an English engraver born in Handsworth, Warwickshire. His situation in the Midlands led to an apprenticeship with the Birmingham based William Radclyffe in 1814. Willmore left for London in 1823, wherein he worked under Charles Heath for three years. Heath, incidentally, was believed to have engraved the figures for Turner's High Street, Oxford, though Willmore would soon surpass his superior as he became one of the most prolific and successful of the engravers associated with Turner. One of only four engravers to have produced more than ten plates for the Picturesque Views in England and Wales, Willmore was also instrumental in the reproduction of Turner's Ancient Italy, as well as The Rivers of France. On the 10th February 1843, Willmore was elected as an associate engraver of the Royal Academy.

Condition: Light foxing to the top right-hand corner near the plate mark. Laid on India paper.
[10899]
£250

31. Richmond Hill and Bridge, Surrey
Steel engraving on india laid paper
W.R. Smith after J.M.W. Turner
1832
Image 229 x 160 mm, Plate 305 x 235 mm
mounted
Proof before title.

Inscription reads: 'Drawn by J.M.W Turner R.A' and 'Engraved by W.R. Smith.'

A construct of Palladian toll houses and alcoves, Richmond Bridge connected the town centre on the east bank with its neighbouring district of Twickenham

to the west. In the reflection of the Thames the arches of the stone bridge form concentric circles. Scenes of merriment occupy the foreground. A man loses his hat and parasols drift of their own accord. On the right, a picnic takes place as guests lounge on folds of fabric. Their attention is momentarily taken away from the roast chicken as they turn to the hostess, perhaps in the midst of a toast.

William Richard Smith (1787-1854) was an engraver and long time collaborator of Turner's. Employed in topographical works such as the Provincial Antiquities and Picturesque Scenery of Scotland, Smith also worked upon classical scenes, as can be seen in his print of Dido and Aenas. His method of steel engraving was especially attuned to meterologiccal effects. In the view of Richmond Hill and Bridge, the windy summer's day is replicated most effectively.

Condition: Light time toning to the sheet. Laid on India paper.
[10898]
£250

32. Oxford from North Hinksey Hill
Steel engraving
Edward Goodall after J.M.W. Turner
Published Jan.y 1, 1841 by James Ryman, High Street, Oxford
Image 317 x 465 mm
framed
Rawlinson 651. First published state.

Edward Goodall's steel engraving is one of the most magnificent general views of Oxford accomplished after Turner. The sky is a brilliant medley of eddying clouds and arching rainbows. Such conditions enact a curious form of chiaroscuro on the cityscape below. Whilst the Radcliffe Camera and the spires of All Souls bathe in light, Tom Tower and Christ Church Cathedral are immersed in shadow. In the foreground, the work undergoes an almost bathetic shift from the sublime to the everyday. Although the showery sky is evinced in the hand of a student as he lowers an umbrella, the tone is no longer sublime, but agricultural. Across from the scholars, a farmer is hunched on horseback whilst a procession of women reap and gather crops. To the right, women and children look set for a picnic as they sit next to baskets and a bindle. A baby reaches for fruit as it rolls from the hamper.

Edward Goodall (1795-1870) was a printmaker and draughtsman. Born in Leeds, Goodall was self-taught and owed his proficiency solely to his innate talent and perseverance. After exhibiting at the Royal Academy in 1822, Turner is said to have offered him a sequence of lucrative commissions. These include Dr Broadley's Poems, Samuel Rogers' Italy, Campbell's Poetical Works and the Picturesque Views of England and Wales.

Condition: Excellent impression.
[20681]
£875

33. [A View of Oxford from the Abingdon Road]
Steel engraving
George Hollis after J.M.W.Turner
Oxford, c. 1819
Image 195 x 292 mm Plate 261 x 355 mm Sheet 316 x 444 mm
unmounted
Unrecorded artist's proof before title.

A proof from the llustrations of Oxford; a considerably rare work which included prospects of the city as well as uncommon views of the colleges. Celebrated artists such as J.M.W Turner, T. S. Boys, Frederick Nash and John Skinner Prout made notable contributions. Hollis's views were published individually from 1819 before being bound as a volume in 1839 and accompanied with descriptive accounts.

The proof state lends the work an austere quality. Cattle lay camouflaged in the foreground foliage

whilst clear patches of paper appear behind the trees on the left and in the cityscape itself. The Turnerian sky, usually pervaded with swirling rainclouds and spectral lights, is in this case blank. Nothing detracts from the spires of Oxford.

George Hollis (1793-1842) was a well-known artist and engraver who was born in and worked in Oxford until 1817. A pupil of George Cooke's, Hollis was a long term collaborator of the Oxfordian publisher James Ryman. Together they produced numerous works about the city of Oxford that provided an important topographical record of the early nineteenth century. Hollis moved to Brunswick Square, London, where he lived until his death.

Condition: Excellent impression and plate mark. Slight discolouration to the top of the sheet.
[20556]
£300

34. A View of Oxford from the Abingdon Road
Copper engraving
John Pye after J.M.W. Turner
Published February 13th 1818. By James Wyatt Carver and Gilder, High Street, Oxford. as the Act directs.
Image 400 x 598 mm, Plate 495 x 650 mm
framed
Rawlinson 81.

Inscription reads: 'Published Feby. 1818, by James Wyatt, Carver and Gilder High Street, Oxford/as the act directs.' Dedication states: 'To the Right Honourable John Scott, Baron Eldon, Lord High Chancellor of Great Britain, High Steward of the University of Oxford.'

In John Pye's copper engraving of Oxford from the Abingdon Road, a landscape steeped in history is united with scenes of rural productivity by the diffusion of light and shadow caused by the sky. Inspired by the landscape painters of the Dutch Golden Age, Turner's work seems to adhere to the seventeenth-century concept of houding. The idea of houding proffered the idea that spatial recession could be achieved through the layering of tone and object. Thus, depth and distance are attained in a painting through the juxtaposition of light and dark. This can be seen in Turner's work as the light falls in sweeping fragments. Cows are eclipsed in shade but the chain of sheep are illuminated. Trees are dim but pastures beyond shimmer. On the horizon, the cityscape itself is divided into differing shards of tone.

John Pye (1782-1874) was a British printmaker, writer and publisher. Born in Birmingham, Pye relocated to London in 1801 where he took residence in Cirencester Place and worked for many book publishers. As an illustrator for popular art annuals, he executed plates for landscapes by J. M. W. Turner, Claude Lorrain, and Gaspard Poussin amongst others. Preceding his Oxfordian views, Pye collaborated with Turner on James Hakewill's Italy as well as the History of Richmondshire. Pye grew more literary in his later years and in addition to his strong advocacy for the inclusion of engravers in the Royal Academy, he published a work entitled the Patronage of British Art.

Condition: Fold across top left corner, image scuffed at the middle of right hand edge.
[11126]
£1,100

35. High Street Oxford
Copper engraving
S. Middiman and John Pye after J.M. W. Turner
Published March 14, 1812 by James Wyatt Carver and Guilder, High Steet Oxford as the Act Directs
Image 405 x 605 mm
framed
Rawlinson 79.

Inscription lettered below image with title, dedication to Parsons by the publisher and production line: ‘This plate engraved by S. Middiman and John Pye from the original picture by J.M.W.Turner Esqr. R.A. and Professor of Perspective to the Royal Academy.’ Depiction of heraldry, with additional production detail: ‘The figures Engraved by Charles Heath.’

J.M.W. Turner’s seminal view of Oxford High Street depicts the cobbled road looking towards Carfax Tower. To the south, a scholar in cap and gown descends some steps towards a group of people gathering up goods on the pavement. Behind the spilt fruit of the hamper, labourers scale a ladder and dismantle the roof of Deep Hall. All of this occurrs under the shadow of University College, deeply cast onto the famous cobblestones. In contrast, the north side of the road is bathed in sunshine. More students in academic dress feature. High above their heads, linear shafts of light fall upon All Saints Church and the University Church of St Mary the Virgin. The straight beams are beautifully counterpoised by the whirling of cloud.

Samuel Middiman (1750-1831) was a specialist landscape etcher. He lived in Paddington, shared a close connection with Jonathan Boydell, and engraved several works for the Shakespeare Gallery. His best known work, aside from Turner’s High Street, was a folio entitled Select Views in Great Britain in which he reproduced the designs of Francis Wheatley and Samuel Ireland amongst others.

Condition: Very mild creasing to the top right-hand corner of the image.
[26076]
£1500

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